DOCUMENT RESUME

ED 310 954 SO 020 166

AUTHOR Ducoli, Bruno; Berwart, Francoise
TITLE "Musiques san frontieres (1987-88)": An Intercultural Competition. The CDCC'S Project No. 7: "The Education and Cultural Development of Migrants."
INSTITUTION Council for Cultural Cooperation, Strasbourg (France).
REPORT NO DECS-EGT(88)52
PUB DATE 89
NOTE 30p.
AVAILABLE FROM Council for Cultural Cooperation, Council of Europe, BP 431R6, F-67006, Strasbourg Cedex, France.
PUB TYPE Reports - Descriptive (141)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Competition; *Cultural Exchange; Cultural Interrelationships; Cultural Pluralism; Foreign Countries; Global Approach; Immigrants; *Intercultural Communication; *Intercultural Programs; *Music; Music Activities; Musicians; Social Integration
IDENTIFIERS *Belgium

ABSTRACT

The competition described in this paper "Musiques sans frontieres", was open to amateur musicians of all nationalities and idioms in Belgium. Because music is a universal language, it was hoped that the competition would help promote an intercultural process whereby the interdependence of multicultural groups is recognized. The main objectives were: (1) to reveal to a wide public audience the diversity and richness of Belgium's musical heritage embellished by the contribution of various immigrant communities; (2) to elicit, stimulate, and further the musical expression and creativity inspired by this heritage; (3) to bring together musicians from different branches and backgrounds and, by a fusion of compatible elements, to arrive at new and original musical creations; and (4) to further good amateur musicians. A discussion of the procedures used for the competition is followed by a description of the finalists. The positive reaction of the media to the competition and some follow-up activities (recordings, concerts, directories) are discussed. Five appendices present the rules of the competition, lists of the semi-finalists and finalists from the three competitions (plus their nationalities and types of music), and the jury for the final competition held in June 1988. (JB)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED310954

COUNCIL OF EUROPE

CONSEIL DE L'EUROPE

DECS/EGT (88) 52

The CDCC's Project No. 7:
"The education and cultural development of migrants"

Musiques sans frontières

50020164

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☑ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

Forty years Council of Europe

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY
N. BORCH-JACOBSEN
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

Strasbourg 1989

BEST COPY AVAILABLE

COUNCIL OF EUROPE

CONSEIL DE L'EUROPE

DECS/EGT (88) 52

The CDCC's Project No. 7:
"The education and cultural development of migrants"

"Musiques sans frontières (1987-88)"
An intercultural competition

Brussels, 1987-88

Report written by
Bruno Ducoli, Director
and Françoise Berwart, Assistant
Brussels Socio-Cultural Centre for Immigrants
Belgium

The points of view expressed in this report are those of the authors and do not necessarily reflect those of the Council for Cultural Co-operation of the Council of Europe

Council for Cultural Co-operation
School Education Division

Strasbourg 1989

C O N T E N T S

Page

- THE ORGANISERS 3
- AIMS AND BACKGROUND 5
- MUSIQUES SANS FRONTIERES 87-88 7
- REACTIONS TO THE COMPETITION 11
- AN INTERCULTURAL PROCESS 14
- APPENDICES 17

THE ORGANISERS

INTERCULTURE-CHARLEROI

Interculture, a non-profit-making association founded in 1977 by a small group of friends, or rather "mixed" couples, has had a permanent team of activity leaders since it was recognised as an organisation promoting permanent education. It runs a whole series of schemes, cultural events and services all based on the same general aim: to make the public aware of an intercultural reality at Charleroi that acts as an energising factor in the region.

For example, **Interculture** can take the credit for having introduced immigrant music into various popular festivals (Festival of Wallonia, music festival, etc) and school fêtes in the region.

The premises of **Interculture** in the town centre are a rallying point for those who like to meet up to enjoy "music from elsewhere".

BRUSSELS SOCIO-CULTURAL CENTRE FOR IMMIGRANTS (CSCIB)

The creation of a multicultural society will not be all plain sailing. And yet, the present composition of the Belgian population, especially in Brussels, makes it inevitable, as does the building of Europe. It is therefore more important than ever to adopt a realistic approach by accepting change and allowing harmonious transition.

This is the spirit in which the **CSCIB** has worked since it was set up in 1980. It devotes itself above all to **providing information** (monthly magazine, documentation centre and publications service), **training** (of young immigrants, teachers and heads of institutions), **research** (assessment of the pilot experiment in multicultural education) and **cultural promotion**. The circulation of cultural products and the stimulation of creativity figure prominently among its activities. To this end, the centre has organised or taken part in many instructive and varied schemes which concern immigrants as much as the Belgian population, for example: the Arabic film festival, the literary competition "Des mots pour vivre la ville ensemble" (Words to share our town), the competition Musiques sans Frontières (Music without boundaries) and the series of exhibitions "L'art et le don des langues" (Art and the gift of languages).

SOCIO-CULTURAL CENTRE FOR IMMIGRANTS OF THE PROVINCE OF NAMUR (CSCIN)

The purpose of the CSCIN is to foster the social and cultural activities of immigrant communities, their independent development, intercommunal contacts and relations with the local population through a policy of exchanges and dialogue.

The means employed to achieve these objectives include: **information** (a magazine, documentation centre and reception centre), **publications and research** (on folk memories and the elimination of illiteracy), **social action** (working parties on employment, housing, etc), **training** (learning to read and write, homework groups, training of instructors) and **cultural promotion** (colloquy, drama, video, etc).

THE IMMIGRATION AND RECEPTION SERVICE OF THE PROVINCE OF LIEGE (SPIA)

The SPIA was established in 1964 and came under the aegis of the provincial welfare and social assistance service in 1985. It is developing a range of activities aimed at dealing with the specific problems raised by the presence of immigrant communities in the province, with a view to their integration in the population in the long term.

The service, which is staffed by specialists, focuses in the following fields of action:

- running of a social service to advise migrant workers and their families about the administrative formalities they must complete;
- preparation of translations and assigning of interpreters to institutions which have contacts with migrant workers;
- setting up of French classes for adults;
- training of administrative and social staff;
- organisation of briefing sessions in Belgian and immigrant clubs and associations, schools, etc, on immigration issues;
- technical assistance with the organisation of socio-cultural events and activities aimed at bringing the local and immigrant populations closer together, and
- the publication of studies and information sheets about the social, economic, cultural and legal aspects of immigration.

The competition also received practical or financial support from the following institutions or associations: the Council of Europe, the Ministry of the French Community of Belgium, le Conseil de Musique (Music Council), RTBF (Belgian French-language radio and television company) (Charleroi and Hainault stations), la Commission Française de la Culture de l'Agglomération de Bruxelles (the French Culture Committee of Greater Brussels), the municipality of Charleroi, la Fondation pour la Promotion des Arts (the Arts Promotion Foundation), le Centre Culturel "Le Botanique" (cultural centre) and Franc' Amour (a non-profit-making association).

AIMS AND BACKGROUND

Music is a universal language. It builds bridges between individuals and nations where language barriers hamper communication. Just as it unites different countries and peoples, music can also forge a link between disparate cultures co-existing in the same area.

This is how a journalist introduced the final round of **Musiques sans Frontières 1986**. It is a very apt description of the philosophy behind a competition open to amateur musicians of all nationalities and idioms.

The salient feature of this competition is a determination to enhance the status of the different cultures within Belgium by addressing not only immigrants but also the local population. The physical presence of immigrants offers greater possibilities for intercultural contacts. The main objectives of this initiative are therefore the following:

1. To reveal to a wide public the diversity and richness of our region's musical heritage embellished by the contribution of the various immigrant communities;

2. To elicit, stimulate and further the musical expression and creativity inspired by this heritage;

3. To bring together musicians from different branches and backgrounds and, by a fusion of compatible elements, to arrive at new and original musical creations, and

4. To further good amateur musicians.

Interculture-Charleroi, which has built up experience in cultural exchanges in the musical field over many years, launched the first competition in 1985 as part of European Music Year. Out of the thirty groups which entered, four successfully passed through the preliminary rounds and semi-final to reach the final (see list in Appendix II). They appeared in the first half of a concert given by DJURDJURA, a world-famous Kabyle women's group.

From the outset, Musiques sans Frontières was supported by the **RTBF** (a public radio and television company) which recorded the final round of television.

The large number of participants and high quality of the music justified the continuation of the experiment. It was decided that it should be extended to the whole of the French community by enlisting the collaboration of the **Immigration and Reception Service of the Province of Liège, the Brussels Socio-Cultural Centre for Immigrants** (in 1986-87) and the **Namur Socio-Cultural Centre for Immigrants** (in 1987-88), collaboration which enabled the competition to transcend the local level in order to secure regional impact and coverage.

The teamwork soon bore fruit, as the organisers found that 110 groups or soloists entered the second competition in 1986. After a two-stage selection procedure, seven groups reached the final round, a public concert which perfectly reflected the spirit of the competition in its diversity (see table in Appendix III). Moreover K.G.P. the winner epitomised this aspect. The compositions of this group (made up of two Spaniards, two Italians and a Belgian) ranged from bossa nova to flamenco with a jazz influence. The jury awarded not only a first prize but also a prize for the best soloist and the audience gave a third prize.

Furthermore, this concert will not remain a mere memory for the audience, as the RTBF recorded it for radio and for a long-playing gramaphone record. The latter marks an original occasion which probably afforded these groups a unique opportunity. Nevertheless, although this kind of product is interesting as a trace of a cultural event, it must be stressed that it did not really sell well. The relative failure may be partly due to the recent nature of the competition, which still has to win recognition, but it may also be partly explained by extraneous factors such as the state of the record market in Belgium. At the last competition the organisers, having learned their lesson, sought other means of promoting the musicians as well as the idea behing Musiques sans Frontières.

MUSIQUES SANS FRONTIERES 87-88

The same procedure was followed for the third competition in the series as for the previous ones, ie enrolment, short-listing, semi-final and final. Enrolment began in November 1987 and the final took place on 18 June 1988.

Enrolment and short-listing

The organisers initially distributed posters and pamphlets and in addition made an announcement through the ordinary and specialist media. The main purpose of this move was to inform potential contestants, but it also introduced the idea and underlying objectives of Musiques sans Frontières to a wide public at an early stage. We will talk about the press reaction to this initiative later on.

Enrolment began in November 1987. By the closing date on 15 February 1988, 123 contestants had entered: 30 soloists and 93 groups. As the rules of the competition deliberately allowed great latitude (see Appendix I), entries embraced a wide range of nationalities and styles. In this respect, it is interesting to pinpoint a few of the candidates' characteristics.

32% of the groups were multinational and typified the population of Belgium (predominantly Belgians, Italians, Spaniards, Moroccans, Africans and South Americans). The 63 single-nationality groups (or 68%) comprised 48 Belgian, 4 North-African, 4 Spanish and 3 Italian groups. The large number of Belgian musicians in both sections shows that, despite the nature of the promoting organisations, information about the competition had been well-received by the local population who were no strangers to cultural exchanges. The soloists numbered 20 Belgian and 10 foreign musicians. If we compare the variables of "nationality" and "type of music" it may be seen that single-nationality groups tended more towards the following genres: rock and light music (49%), French chanson (25%) and folk (20%). Multinational groups were found to a lesser extent in these categories (rock and light music 33%, French chanson 6% and folk 16%) as they were keener on jazz in all its variants (funk, Latin-American, etc) or a synthesis of styles (40%).

We should not be surprised by the importance of jazz here, if we think about its origins: American light music, African sounds and rhythms, European harmony and tunes.

For want of a better definition, we call all attempts to combine several idioms "synthetic music": Arabo-Chilean, Latin-American, Arabic and African percussion are but a few examples.

A preliminary selection was made of the contestants by the organising committee on the basis of a sound cassette and an identification sheet. Two criteria governed the choice of the twenty semi-finalists: quality of the music and the spirit of the competition. At this stage, this meant that all semi-finalists had to represent a reasonable cross-section of divers musical tendencies, it being understood that preference had to be given to original compositions and innovation (see list in Appendix IV).

Semi-finals

Having successfully cleared the hurdle of the qualifying rounds, 20 groups had to perform for 15 minutes in front of a larger jury. No promotion had been arranged for this stage as it was not sufficiently public in character. Nevertheless the groups appeared before an audience of friends, interested onlookers (as the room in the cultural centre "Le Botanique" where the semi-final was held was open to all) and some officials of cultural institutions who had been invited by the organisers. This provided an opportunity for contacts between musicians who were also given some publicity.

The jury, composed of people who were musical experts and/or chosen on account of their role in Belgian culture (media, cultural centres, musicians, etc) were responsible for selecting six groups on the basis of the above-mentioned criteria plus the "live" dimension. These criteria and the intercultural factor were discussed on numerous occasions by the jury. We will return to this aspect later on, but we would underline here how important it is to test the theory of interculturalism against its practical application.

If we compare the semi-finalists from the three competitions (see appendices) we find that the majority of the contestants in the first one were folk groups, but that subsequently they were less well represented. This development probably reflects gradual changes in immigration in Belgium, but it also stems from a shift in emphasis of the contest as experience is gained.

Final concert

Five groups, one soloist and an audience of 600 gathered at this concert, held on 18 June 1988 in the Charleroi town hall during the music festival. Between each of the 20 minute stints, the audience enjoyed the humorous interludes provided by the compères, an African and a Yugoslavian, a duo in tune with the spirit of the evening. The RTBF made a sound recording for transmission at a later date.

Three prizes were awarded at the end of the show: a consolation prize from the RTBF (FB 10,000), the audience prize donated by the Conseil de la Musique (FB 30,000) and the jury's prize donated by the Ministry of the French Community. The latter prize consists of help with the organisation of a tour of 5 concerts during the 88-89 season, thereby perpetuating the idea behind Musiques sans Frontières, while at the same time giving substantial practical assistance to the prize-winning group. Most of the actual members of the jury who awarded this prize were different to those of the semi-final but it comprised the same type of people: journalists, programme presenters from RTBF, musicians and cultural officials (see list in Appendix V).

Stress must be laid on the substantial promotional benefits derived from the evening by the three prize-winners and the other finalists (audience, press and RTBF recording). As the organisers follow a policy of giving the musicians some added prestige, they also offer the six finalists the possibility of making a demonstration tape in a recording studio and assembling a press file to serve as publicity material.

THE FINALISTS

MARQUITO VELEZ - the jury's prize.

This young flamenco guitarist (whose real name is Marc HERREMANS) distinguished himself by his extremely sure technique and great sensitivity. Most people are astonished by the young Belgian's prowess in what is basically a foreign art form. In fact, his addiction to flamenco has been passed on to him by his father who has some distant Spanish antecedents, but who has above all moved a great deal in Spanish circles in Belgium.

After studying the guitar at music school and flamenco with his father, Marquito Velez made several visits to Spain to master the technique more thoroughly and to soak up Spanish culture, especially the soul of flamenco: a way of experiencing music and transmitting it rather than an intellectual exercise.

His aim is to make flamenco better known in Belgium and, at the same time, he hopes that it will be accepted by music schools. As a purist he is chiefly an exponent of authentic flamenco but this does not stop him from getting together with musicians of other learnings (jazz) to work on a new form of music. Marquito Velez took part in the Musiques sans Frontières competition because he was motivated by this wish to communicate and because he wanted to perform in front of an audience who knew little about flamenco.

ARAFROLA - the audience's prize

The most striking feature of this percussion group, which was formed in 1986, is the diversity of styles, nationalities and paths of the musicians. The multinational dimension of the group (one Senegalese, one Portuguese and three Belgians, one of whom is of Brazilian origin) was initially wanted by but was not a definite requirement of its two founding members. They were eager to exploit the rich variety of percussion styles from different places. They do not restrict themselves to a specific genre (Latin-American or African) but are inspired by Berber, Afro-Cuban, Brazilian, Indian, West African and West Indian music. Hence their name: AR (for Arabic music), AFRO (for African and Afro-Cuban music) and LA (for Latin-American jazz). Now their ambition is really to fuse the various influences, ie to use the specific qualities of each instrument to create a new style.

The two leaders of AFAFROLA have also founded an association which runs a series of musical events and gives tuition. Not all the musicians share this approach, but ultimately this group could conceivably have some social impact owing to the events it organises and the concerts it gives.

Musiques sans Frontières was an opportunity for this young group to set itself an aim and to test itself. After the final they received several invitations to play at anti-racist or solidarity meetings.

SUNTHESIS - consolation prize

Sunthesis arose from a meeting between two musicians, a Moroccan and a Chilean, who moved the audience through the sensitivity of their musical synthesis.

Mustapha El Iraki, who is primarily a percussionist but who also plays the saxophone, began his musical career at a very early age in Morocco and continued it in Belgium where he has lived since 1970. At first he was steeped in Arabic music, but he gradually turned to jazz and has played with several bands.

Rodriguez Baroudi, a Chilean refugee, has lived in Belgium since 1975. His father was of Lebanese origin. This self-taught guitarist uses his Chilean culture as his medium while being greatly attracted by Arabic and African music.

The two were destined to meet. Their music is a search for cultural synthesis, a musical conversation. The group's name was not chosen at random but describes their approach.

This group, which existed before the competition, was for many of the audience the revelation of Musiques sans Frontières as it speaks a truly intercultural musical language.

ROSE'S STREET QUINTET

Five young musicians (Italians, Belgians, a Spaniard and an Englishman) who work with jazz and funk. The compositions are written by an extremely young bass player who has already made a name for himself in the region.

ERIC LEGNINI TRIO

Contemporary jazz interpreted by an Italo-Belgian trio formed by a young musician who is often compared with the best Belgian jazz pianists.

STREET BUMPERS

A very polished American-style jazz and funk ensemble.

One comment must be made here about the **status of the musicians**. Musiques sans Frontières is normally intended for amateurs, as one of its aims is to promote young musicians (see the rules of the competition in Appendix I). Nevertheless, the distinction between amateur and professional is hard to draw in practice. It must also be noted that most of the groups in the final who are continuing their musical activities are wholly or partly made up of artists who cannot really be described as amateurs. We think that the competition must maintain a certain standard if it is to vindicate itself and play the role assigned to it. To this end, the rules could be amended so as to admit all musicians irrespective of status, but with a clause excluding well-known established artists. In this way two aims of Musiques sans Frontières could be reconciled: to influence the intercultural future of our region and to promote young musicians.

REACTIONS TO THE COMPETITION

IN THE PRESS

A preliminary assessment must be made on the basis of the media's response to this scheme.

When the competition was launched numerous announcements were published in the general and specialist (socio-cultural or musical) press. These articles, in the form of an invitation to competitors, also made it possible to introduce the thinking behing Musiques sans Frontières to a wide public. This philosophy was fairly well summed up in a sentence repeated in all the advertisements.

> "Music is a universal language. It builds bridges between individuals and nations where language barriers hamper communication. Just as it unites different countries and peoples, music can also forge a link between disparate cultures co-existing in the same area".

Of course, the media gave most coverage to the final of the competition. The announcements presenting the concert and the finalists were important, but the journalists' message concerning this event deserves special emphasis.

Frequent mention is made of the concepts of cultural exchange and dialogue. "Musiques sans Frontières a confluence of cultures" (1) Musiques sans Frontières has once again proved that music can and must contribute to peace between peoples." (2) "The big winner is music, a universal means of communication". (3) "First prize for a Belgian flamenco virtuoso, consolation prize for a Chilean-Moroccan duo and the audience's prize for a group of Black African, Arabic and Belgian percussion players, Musiques sans Frontières was spot on its intercultural target". (4) "Musiques sans Frontières through the universal language of music brings together young people of differing origins who live in our region. These youngsters from home and abroad contribute to the richness of our musical heritage". (5) This last excerpt is taken from a sequence which particularly dwelt on the multicultural nature of our regions (succession of shots of very typical faces) and the beneficial aspects of cultural diversity.

The press also mentioned Musiques sans Frontières in connection with the SOS Racisme concert spanning three continents (Paris, Dakar and New York) which was held on the same evening. "Two organisations (on different scales of course) can take credit for breaking down musical boundaries while destroying prejudices which in too many countries have been elevated to the rank of a doctrine" (6). Similarly, the sequence in the RTBF's very popular programme "Journal Télévisé" followed that showing the SOS Racisme concert and in it Musiques sans Frontières was presented as the Belgian counterpart which, on its own scale, had the same aims as the French organisation.

---

(1) Le Rappel, 18 June 1988
(2) Le Rappel, 20 June 1988
(3) Journal Télévisé RTBF, 19 June 1 pm and 7.30 pm
(4) La Nouvelle Gazette de Charleroi, 20 June 1988
(5) Ce Soir, regional news programme on RTBF at 7pm on 17 June 1988
(6) Le Journal de Charleroi, 20 June 1988

Lastly, the regional news programme "Ce Soir" (1) rebroadcast an extract from the final round to introduce the music festival. This choice clearly shows the interest that this venture aroused among some of the media. It also won an accolade for the excellence of the musicians chosen. "The competition (...) has not come to the end of the line. It has a future, the proof being the sizeable audience and the quality of the third final (...). The chief satisfaction stemmed from the excellent overall standard. There were no poor relations. Indeed we experienced a pleasant evening of music (...). Such a programme would be the envy of many organisers" (2) "A top notch programme from all points of view". (3) "Musiques sans Frontières a colourful competition". (4) "(...) an audience which could have been larger". (5) These comments, which are of great significance for the competition's repute, bring us back to the status of the musicians which we discussed earlier.

Be this as it may, the third Musiques sans Frontières competition was acclaimed by the media. Gradually it has built up a reputation which must be consolidated with experience, if the organisers want to heighten its impact. As one member of the jury stressed "Musiques sans Frontières contributes towards the hard-won recognition of the 'others'. But this approach should be accompanied by media coverage and other forms of cultural spin-off. This means acquainting opinion leaders (the press) and institutions (cultural centres, expression and creativity centres) with 'intercultural creativity' in order that the actual concept of Musiques sans Frontières becomes better known outside aficionado circles (anti-racist activists, immigrant organisations and musicians' friends"). (6)

We should emphasise that Musiques sans Frontières was mentioned not only in the press serving the general public but was also used by the specialist press to discuss racism (7) or to broach immigration in a constructive manner in order to establish a line of communication without ethnic pre-conditions. (8)

OTHER REPERCUSSIONS

In addition to holding the competition itself, the organisers try to ensure that Musiques sans Frontières has some continuity, as this is the only way to make it gradually more well-known. Here are some of the main follow-up activities.

- Musiques sans Frontières was represented at the "Journée des associations" held in Brussels in June 1988. This event brought together about 50 socio-cultural bodies from the French community of Belgium, its aim being to demonstrate the action of clubs and associations to a wide public. A very varied programme was offered (debates, shows and group activities) in which three finalists from Musiques sans Frontières gave a concert. This certainly provided a good opportunity to promote the competition as well as the musicians.

---

(1) 20 June 1988
(2) La Nouvelle Gazette de Charleroi, 20 June 1988
(3) Le Journal de Charleroi, 20 June 1988
(4) Le Rappel, Monday 20 June 1988
(5) Journal Télévisé, RTBF, 19 June 1pm and 7.30pm
(6) Philippe Grombeer, official of the Halles de Schaerbeek
(7) Radio Balladeur, RTBF, 22 June 1988, programme for young people aged 13 to 16
(8) Journal du Centre du Libre Examen de Bruxelles, October 1988

- After the final round at Charleroi, it was suggested that a Musiques sans Frontières evening with the three prize-winners should be set up at the Halles de Schaerbeek, a major cultural centre in Brussels. For the musicians who want to perform together for part of the show, this concert, scheduled for the beginning of 1989, should give then an excellent opportunity to swap ideas and compare notes.

- The tour of 5 concerts during the 88-89 season organised for Marquito Velez who won the jury's prize, naturally offers some additional scope for presenting shows under the name of Musiques sans Frontières. The guaranteed quality of these concerts will certainly increase the venture's reputation and therefore have a favourable bearing on competitions in the future.

- As the promoters of Musiques sans Frontières are regularly contacted by organisers of shows or events who are in search of musical groups, they are preparing a directory "Musiques d'ailleurs" which will list not only immigrant groups but also all the soloists or groups, composers or instrumentalists who endeavour to include in their music themes, styles, qualities or instrumental techniques borrowed from a wide variety of other musical cultures: jazz, rock, classical music, folk, dance music, folk dances, etc. This directory which bears witness to the vitality and diversity of music in our region will be updated periodically.

- Lastly, the final round of the competition was recorded by the RTBF for retransmission at a later date.

AN INTERCULTURAL PROCESS

Most opportunely the Council of Europe "proposes to develop a **strategy**, with the view to proceeding from the 'multicultural' to the 'intercultural' of encouraging the **interpenetration of different cultures** without effacing the specific identity of each of them.

This interpenetration must not lead to cultural mongrelism but to improving our mutual knowledge of each other's points of view and encouraging us to accept the other person.

Interculturalism is above all a choice of a humanistic society opting resolutely for interdependence. It does not only concern migrants, but the whole of society." (1)

What is proposed here is a method which, by linking divers types of action in a strategy, no longer compartmentalises the subject of immigration but views it in a wider and truer context, ie the foreseable future of our societies.

As we have seen, the promoters of the competitions completely endorse this line of thinking and this viewpoint. Thus Musiques sans Frontières is only one example of their more general practice and one of the activities which the Brussels Socio-Cultural Centre for Immigrants, Interculture, the Immigration and Reception Service of the Province of Liège and the Socio-Cultural Centre for Immigrants of the Province of Namur have been carrying out for several years and which are meant for "the whole of society".

The project as such therefore forms part of a deliberate intercultural process, even if the musicians concerned who primarily create (or work on) their music rarely develop a strategy other than that related to their art (and frequently arbitrarily refuse to do so). This often categorical attitude does not however prevent them from participating, albeit unwittingly, in a process of recognition involving immigrant communities. "Rebus sic stantibus", the purposes of an initiative like Musiques sans Frontières are to fashion an insight into and a consciousness attesting to this phenomenon, to reveal the musicians' implicit multiculturalism, to enable them to meet one another and to introduce them to a large audience. Although the musicians have no intention of becoming standard-bearers in the struggle for a multicultural society, the competition may, through their works, proffer a different picture of immigration and its frequently fundamental contribution to socio-cultural life in Belgium.

---

(1) Council of Europe "Interculturalism: from the idea to teaching practice and from practice to theory". Strasbourg 1987, page 4

Inevitably the intercultural nature of this project obliges the promoters to try to define the concept of **"intercultural creativity"** and to say what it signifies in practice, if only in order to agree on the selection criteria to be adopted for the contest. To judge from varying experiences with Musiques sans Frontières and especially from the jury's deliberations, migrant creativity in the context of immigration can take multifarious forms: a Belgian virtuoso of music which is foreign to him, a group which replicates its native culture, another group which combines music from different sources, etc... Generally speaking, it would therefore seem that the only suitable selection criteria at present are originality and the quality of representing a specific situation, even if the penalty is that interesting experiments are precluded. The consensus is that it would be futile to try to force intercultural creativity into a single mould. Like all creativity, it can spring up anywhere, it does not follow a single pattern, it appeals through its novelty, it rarely fits in with a preconceived theory (even an illustrious one) and it commands attention through its unpredictability.

In addition, it is important to examine the **relevance of musical projects** to the overall strategy of the organisers. In other words, how can music underpin a process aimed at inspiring respect, bringing fringe groups into the mainstream of society or increasing the status of immigrant communities and the interpenetration of different cultures.

Everyone can perceive empirically that music is an art which brings people together and which may be enjoyed as much individually as collectively. And this has been true throughout history and applies to all peoples. In feudal society music acted as a social bond, provided an opportunity for contact and was an integral part of feasts and celebrations. Even today, contemporary popular music can draw huge crowds at events which are sometimes organised on behalf of humanitarian causes. Music as the expression of the deep inner soul of nations reveals its intrinsic constituents; for example, Chinese musical theory is deeply rooted in cosmology and European religious music is an invitation to communion. Music acts as a setting for social or religious acts and betokens sociality. This among other reasons is why some writers have denounced the repercussions of the spread of the electromechanical reproduction of music on the latter's function in our modern western societies. By promoting private listening, these new broadcasting and production technologies might "put an end to the process of social congress and of interplay between groups of performers and listeners (1). Nevertheless, and here lies its ambivalence, this development affords the widest possible audience access to "non-European musical cultures, totally new worlds of sound which relativise our traditional idioms, call into question our musical ethnocentrism, change the way we listen and sharpen our ear". (2) Even if it takes on a variety of forms, the function of communication and dialogue inherent in music seems to be safeguarded.

Because of its approachability, music is probably an **ideal ambassador** capable of fostering a better understanding of cultures which are often remote from our own and of prompting fruitful exchanges. The latter, although probably sporadic have never been rare and have left their mark throughout the history of music "(...) music, more than any other written material, is made up of borrowings and quotations." (3)

---

(1) F. Escal "Espaces sociaux, espaces musicaux", published by Payot, Paris 1979, page 229
(2) F. Escal, op. cit. page 231
(3) Op. cit, page 32. We have only to think of the Italian music of the 14th and 15th centuries, Bach, jazz, etc.

These findings naturally lead us to state the principle that music is **universal**. Even if this universality seems obvious because the custom of playing music goes back to the mists of time and is shared by all civilisations, it would be wrong to believe that all types of music are mutually substitutable. The diversity of musical systems and ways of writing music are sufficient proof to the contrary. Nonetheless, there can be no denying that each and every form of music is rooted in physiological or organic phenomena, ie accoustics and natural rythms such as breathing, walking or the beating of the heart. (1) As music is linked to natural parameters, albeit interpreted in various ways during the requisite transition from nature to culture, it has positive physiological effects which explain why it involves our emotions. Music which, more than any other art form, expresses feelings, arouses passions which elude rational analysis but which make it intelligible to highly complex cultural groupings which are sometimes remote from one another.

That is doubtless partly why the Council of Europe considers that "in order to reduce the weight of the social and cultural barriers, the presence of artistic expression" (and in our opinion of music in particular)" in intercultural education is badly needed". (2) Music by speaking in more respectful and less direct terms, offers greater scope for suggestion and is frequently more effective when dealing with rejective behaviour or racism. As one member of the jury at the last competition so rightly emphasised, the fundamental value of the contest lies in "listening to (rather than agreeing with) the other person through a means of expression (music) which scarcely admits of misunderstanding." (3).

Thus we have a better insight into the specific nature of projects like Musiques sans Frontières and the role they, among others, can play in the sponsors' overall approach. Indeed we feel that music rather than any other art form has the "gift of languages" (4) and that it can therefore further understanding and harmony between all the peoples living in the "global village" which our planet has become.

---

(1) In this connection, ethnomusicologists have discovered similarities between Gregorian music, pygmy chants and some types of Arabic music
(2) Council of Europe "Arts education in a multicultural society", Strasbourg 1987, page 6
(3) P. H. Wauters, activity leader at Le Botanique Cultural Centre of the French Community of Belgium
(4) Inspired by a quotation from James Joyce "Art and the gift of languages"

APPENDICES

Appendix I	-	Rules of the competition	p. 19
Appendix II	-	Musiques sans Frontières	
	-	First competition 1984-1985	
	-	List of semi-finalists and finalists	p. 23
Appendix III	-	Musiques sans frontières	
	-	Second competition 1985-1986	
	-	List of semi-finalists and finalists	p. 25
Appendix IV	-	Musiques sans frontières	
	-	Third competition 1987-1988	
	-	List of semi-finalists and finalists	p. 27
Appendix V	-	Jury at the final in June 1988	p. 29

APPENDIX I

MUSIQUES SANS FRONTIERES

87 - 88

Rules of the competition

I. General conditions and principles of organisation

"Music is a universal language. It builds bridges between individuals and nations where language barriers hamper communication. (...) Just as it unites different countries and peoples, music can also forge a link between disparate cultures co-existing in the same area".

The intention is to enhance the status of the different cultures within Belgium through the competition by addressing immigrants as much as the local population.

The main objectives of this initiative are therefore the following:

1. To reveal to a wide public the diversity and richness of our region's musical heritage;

2. To elicit, stimulate and further the musical expression and creativity inspired by this heritage; to bring to light new and original forms of musical creation;

3. To further good amateur musicians.

The competition "MUSIQUES SANS FRONTIERES" 1987-1988 shall be organised jointly by the following four organisations:

- BRUSSELS SOCIO-CULTURAL CENTRE FOR IMMIGRANTS, avenue de Stalingrad 24, 1000 Brussels, Tel. 02-513-95-76

- THE IMMIGRATION AND RECEPTION SERVICE OF THE PROVINCE OF LIEGE, rue Ernest de Bavière 6, 4020 Liège, Tel. 041-42-31-90

- ASBL INTERCULTURE, rue Chavannes 22, 6000 Charleroi, Tel. 071-31-24-04

- SOCIO-CULTURAL CENTRE FOR IMMIGRANTS OF THE PROVINCE OF NAMUR avenue Reine Astrid 22, 5000 Namur, Tel. 081-73-71-76.

This organistion committee may call upon the permanent or occasional collaboration of bodies such as the RTBF, la Fondation pour la Promotion des Arts, le Conseil de Musique, the Minister for the French Community, la Commission française de la Culture, the Council of Europe, etc.

The competition shall be held in four stages:

- Entries (must be in by 31 January 1988),
- Short-listing in February 1988,
- Semi-final in April 1988,
- Final in June 1988.

II. Conditions of entry

Art 1 The competition "Musiques sans Frontières" shall be open to amateur (1) musicians of all nationalities. They may perform as soloists or as a group.

Art 2 The candidates shall be selected, irrespective of the types of music proposed, mainly in the light of the musical quality of their act, inventiveness and composition consistent with the spirit of the competition "Musiques sans Frontières".

III. Entry formalities

Art 3 The entrance fees of FB 200 per soloist and FB 400 per group shall be paid to account No. 001-0807343-88 of asbl INTERCULTURE, 22 rue de Chavannes, 6000 Charleroi, and shall be marked "Entry MSF".

Art 4 In order for an entry to be effective, the candidate must pay the entrance fees by 31 January 1988 (see Article 3) and send one of the four organising associations:

---

(1) Artists whose main occupation is in the sphere of entertainment shall be regarded as professionals.

- an entry form,

- a 15 minute cassette with recordings of representative pieces of music form the candidate's repertoire (1).

- an identification sheet.

Art 5 The entry forms, identification sheet and rules may be obtained on request from one of the four organising associations.

Art 6 If the entry conditions raise a particular problem, candidates are invited to contact one of the organising associations.

Art 7 Finalists of the competition "Musiques sans Frontières 86" may enter the 87-88 contest only in a group with different members. They may not repeat the same works.

IV. Short-listing

Art 8 A short-listing committee shall select 15 entrants on the basis of the cassette. The list of semi-finalists shall be decided by 29 February 1988.

V. Semi-final

Art 9 The semi-final shall be held in public in April 1988.

Art 10 Each act shall last for 12 to 15 minutes.

Art 11 The candidates may interpret pieces other than those on the cassette

Art 12 Recorded contributions shall not be allowed.

Art 13 The jury shall select 6 candidates from the semi-final to take part in the final.

VI. Final

Art 14 The final round of the competition shall be held at a public concert in Charleroi on 18 June 1988 during the Music Festival.

Art 15 The acts of each of the six finalists shall last for no more than 20 minutes. Order of appearance shall be determined by the jury.

Art 16 The final round shall be endoved with several prizes representing a total of FB 100 000.

- Jury's prize

---

(1) High quality of sound not required.

- Audience's prize

- Prize for the best soloist.

The prizes shall be awarded in public at the end of the final round after the jury has deliberated. They may possibly be converted into material and/or equipment or assistance with the promotion of the group(s) (tour, demonstration tape, press file, etc.).

Art 17 The organisers reserve the right to record and transmit at a later date all or part of the semi-final or final of the composition, without this giving entitlement to any fee, remuneration or indemnification. The recording may be used to make a video cassette or for a radio and television broadcast designed to publicise the groups and the competition.

VII. Jury

Art 18 The juries for the semi-final and final each comprise at least 11 members, who shall be musicians and professionnal persons renowned for the extent of their knowledge and chosen from the world of the press, radio, television or from cultural institutions.

Art 19 By the fact of participating in the competition, the contestants shall accept that any possible dispute shall be settled finally by the organising committee.

APPENDIX II

"MUSIQUES SANS FRONTIERES" - first year - 1984-1985

Semi-finalists and finalists

The groups whose names are underlined were selected to take part in the final round of the competition

NAME OF THE GROUP	NUMBER OF MUSICIANS	NATIONALITY	TYPE OF MUSIC
AFRICAN SOUL	7	Zairian, Italian and Belgian	Black African Music
BOUANANI Abdellah	4	Moroccan	Moroccan Folk
BULA SANGOMMA	6	Zairian, Senegalese, Belgian Ruandan and Congolese	Popular Black African Music
DAGLI Kadri	5	Turkish and Moroccan	Turkish Folk
DEMEULDRE Isabelle	4	Zairian, Turkish and Moroccan	Songs and music from Turkey and Greece
KDAD Mohamed	1	Moroccan	Popular Moroccan music, childrens' songs, Moroccan blues
OCTOBRE Marie	1	Belgian	French chanson
OZLEM SAZ GRUBU	5	Turkish	Turkish Folk and light music
LE RUISSEAU	6	Belgian, Polish and English	Repetitive music
TADLI Zakaria	1	Moroccan	Arabo-Andalusian music
LA VOIX DU LIBAN	5	Lebanese and Moroccan	Lebanese folk and traditional Arabic music

"MUSIQUES SANS FRONTIERES" - second year - 1985-1986

Semi-finalists and finalists

The groups whose names are underlined were selected to take part in the final round of the competition

NAME OF THE GROUPS	NUMBER OF MUSICIANS	NATIONALITY	TYPE OF MUSIC
TRIO ALCATRAZ	3	English, Spanish and Portuguese	Classical Latin-American music
ATLAS STARS	5	Moroccan	Moroccan folk and Berber music
BLOC Z	2	Belgian	Hard rock
BRISCOLINI Giancarlo	1	Italian	Classical western European music
B SIDE	4	Belgian, French and Italian	Rock
CAPITAL CHORDSMEN	27	English, Dutch and Belgian	Barbershop
CENTRO GALLEGO DE BRUSELAS	6	Spanish	Spanish folk (Galicia)
CLAES Yannick	4	Belgian and Moroccan	Breton folk
COINCIDENCE	7	Spanish, Italian and Belgian	Spanish rock
EL JAMRA	4	Moroccan	Moroccan popular music
GULTEKIN	3	Turkish	Turkish songs
HUMEURS	4	Belgian	Jazz-rock
K.G.P.	5	Belgian, Italian and Spanish	Funk-jazz
MADRIGAL	6	Belgian	Latin-American music
M'RAYA	4	Morroccan	Moroccan folk
PAYS NOIR BLUES BAND	5	Belgian	French blues
PIBROCH	4	Belgian and Scottish	Celtic folk (traditional and modern instruments)
TAMBURICA	5	Yugoslavian	Yugolasvian folk
ULTIME H	8	Moroccan, Belgian and Italian	Funk
YERBA GUENA	5	Spanish and Belgian	Flamenco-jazz

"MUSIQUES SANS FRONTIERES" - third year - 1987-1988

Semi-finalists and finalists

The groups whose names are underlined were selected to take part in the final round of the competition

NAME OF THE GROUP	NUMBER OF MUSICIANS	NATIONALITY	TYPE OF MUSIC
ALHAMBRA	5	Moroccan	Arabo-Andalusian music
ANTICHAMBRE DU REVE	2	Belgian	Electroaccoustic music
ARAFROLA	5	Senegalese, Belgian, Brazilian and Portuguese	Arabic, Latin-American and Black African percussion
CHARIVARI	6	Belgian	Light music
DAVIN Bénédicte	3	Belgian	French chanson
COVATO Francesco	1	Italian	Classical guitar
FAMILY DUCK	6	Belgian and Burundian	Funk
GOVEA Alejandro	6	Uruguayan, Belgian and Spanish	Experimental music with a Latin-American flavour
HUMPTY DUMPTY	5	Belgian and Swiss	French and English rock
JO BALATUM & CO	3	Belgian	Rock, French light music
KAYAERT Marc	1	Belgian	Electroaccoustic music
LEGNINI ERIC TRIO	3	Italian and Belgian	Jazz
ONE RACE	5	Belgian and Mexican	Latin-American jazz
RIGUELLE Joël	7	Belgian and Brazilian	French jazz-rock
ROSE'S STREET QUINTET	5	Belgian, Italian and Irish	Funk- jazz
STREET BUMPERS	5	Belgian, Albanian, Brazilian and Congolese	Soul-funk
SUNTHESIS	2	Chilean and Moroccan	Fusion of Latin-American, Arabic and Western music
THENEA	6	Belgian, Moroccan and Spanish	Jazz
VANDERHUIZEN	1	Belgian	Classical music
VELEZ Marquito	1	Belgian	Flamenco
VECHM	3	Moroccan	Popular Arabic music

A N N E X E V

JURY AT THE FINAL IN JUNE 1988

Jean-Louis SBILLE, RTBF

Bruno CASTELUCCI, Musician

Daniel CORDOVA, Musician

Marc LECLEF, Cultural Centre Courcelles

Camille HERREMANS, Ministry of the French Community,
Music and Dance Service

Françoise DUFEY, Music Council

Marc GILMANT, journalist

Paul-Henri WAUTERS, le Botanique

Philippe GROMBEER, Halles de Schaerbeek

Jean-François LACROIX, RTBF

André THIOUX, journalist

Dominique SIMONET, journalist